

WILLIAM YAXLEY

THE ARRIVAL



University of Tasmania
Plimsoll Gallery
Centre for The Arts
Hunter Street, Hobart
30 March - 29 April, 1990

Bill Yaxley is concerned in his work with the events of daily life around him. Among his special qualities are the ability (and perhaps the need) to heighten and dramatise everyday incidents, to look sharply and humorously at people and social relationships, and to attack his chosen subject matter, whether social or environmental, with verve, gusto and an often biting shrewdness...

A lively feel for dramatic and careful placing of vivid colours has contributed to Yaxley's celebration of life in his paintings. His work is immediately engaged with life and living, with environments which interact with people. His perspectives are quite often aerial, providing both a map of his particular view or insight, and a suggestion of a Romantically-inspired grandness of conception of individual and place...

Recently Yaxley has extended his use of texture, which is now dominant. Many of his early paintings incorporated card or carved timber reliefs to achieve depth and texture and this interest in relief has shifted to sculpture...

Yaxley is an artist who is aware of the work of other artists, and supportive of it. His own statements in paint are precise yet robust, with a readily discernable passion for the environment and for particular causes...

Extracts from 'The Jack Manton Prize' catalogue, 1987 reprinted with the kind permission of Bettina MacAulay and the Queensland Art Gallery.

WILLIAM YAXLEY

Born Melbourne 1943

Childhood spent largely in Shepparton, Victoria. He has been variously a bank clerk, labourer and driller before travelling and working in North America, England and France. Upon returning to Australia he worked for B.H.P.'s exploration section. He then travelled in New Zealand as a meat worker, scrub-cutter and fruit picker. Before arriving in Tasmania, with his wife Helen and two boys, Bill worked an orchard at Byfield on the central Queensland Coast.

SELECTED INDIVIDUAL EXHIBITIONS

- 1969 New Plymouth, New Zealand.
- 1970,71,72 Gallery Uptop, Rockhampton, Queensland.
- 1972,74 Shepparton City Council Gallery.
- 1981,82,84 Ray Hughes Gallery, Brisbane.
- 1986 Pilbeam Theatre, Rockhampton. Curated by Ray Hughes.
- 1987 Ray Hughes Gallery, Brisbane.
- 1988 Ray Hughes Gallery, Sydney.



Making Sand Castles

SELECTED GROUP EXHIBITIONS

- 1970 Govett-Brewster Gallery, New Plymouth, New Zealand.
- 1975-76 'The Innocent Eye', Benalla Art Gallery.
- 1980 'Air Show', Dalby Art Gallery, Queensland.
- 1981 'Nine Queensland Artists', Perc Tucker Regional Art Gallery, Townsville.
- 'Air Show', Contemporary Art Society, Adelaide.
- 1984 'Wonderland - Some Naifs', Albury City Art Gallery.
- 1985 'The First Exhibition', Ray Hughes Gallery, Sydney.
- 'William Yaxley, Selby Warren, The Rev. Howard Finster', Ray Hughes Gallery, Sydney.
- 1987 'The Jack Manton Prize', Queensland Art Gallery.
- 1988 '9 x 5 Mail', The Centre Gallery, Gold Coast.
- 'Seventeen Australian Artists', Galleria San Vidal, Venice.

COMMISSIONS

- Shepparton City Art Gallery (carved relief)
- Livingstone Shire Council (painting)
- The Centre Gallery, Gold Coast (painting)
- Griffith University, Nathan (sculpture)



Avenue at Eimio

COLLECTIONS

Australian National Gallery
Queensland Art Gallery
Shepparton City Gallery
Museum of Contemporary Art, Brisbane
Capricornia Institute of Advanced Education
Livingstone Shire Council
Swan Hill Gallery

AWARDS

Visual Arts Board Half Fellowship Grant, 1986

BIBLIOGRAPHY

'World Encyclopaedia of Naive Art', distributed U.S.A.,
Harper and Row.
'Australian Naive Painters' Bianca McCulloch, first
published by Hill of Content, Melbourne, 1977.
Featured in "Arts in Perspective", jointly planned by
A.B.C. and R.N. Productions, Munich, produced by
Stafford Garner.
'The Jack Manton Prize' catalogue, published by the
Queensland Art Gallery, 1987.
'Seventeen Australian Artists', catalogue, published by
Ray Hughes Gallery on behalf of White Art, 1988.

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on the artist.

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Photography
Don Peacock

Printing
Focal

Typesetting
Creative Typographics

LIST OF WORKS

image size, height before width

- 'Listening to Mahler', 1989
oil on canvas
152 x 152 cm
Courtesy Ray Hughes Gallery, Sydney
- 'Waterfall Relief', 1988
oil on wood
52 x 120 cm
Courtesy Ray Hughes Gallery, Sydney
- 'Waterfall', 1989
oil on canvas
100.5 x 187.5 cm
Courtesy Ray Hughes Gallery, Sydney
- 'Mimosa Creek', 1988
oil on canvas
91.5 x 122 cm
Courtesy Ray Hughes Gallery, Sydney
- 'Balancing Rocks', 1988
oil on canvas
91 x 122 cm
Courtesy Ray Hughes Gallery, Sydney
- 'Tokyo Bay II', 1987
oil on canvas
91.5 x 137 cm
Courtesy Ray Hughes Gallery, Sydney
- 'Butterfly Tree', 1987
oil on canvas
91.5 x 137 cm
Courtesy Ray Hughes Gallery, Sydney
- 'Head Sculptures I, II and III', 1989
each 48 cm (height)
Courtesy Ray Hughes Gallery, Sydney
- 'Making Sand Castles', 1981
oil on board
30 x 43 cm
- 'Avenue at Eimeo', 1983
oil on board
43 x 60 cm
- 'New Zealand Landscape Painting', 1974
oil on board
76 x 110 cm
Private Collection
- 'Post Stump and Trunk, Blacktown Tablelands', 1988
pencil on paper
29 x 29 cm
- 'Blowhole at Bicheno', 1990
pencil on paper
40 x 28 cm
- 'Drowning Man', 1990
pencil on paper
40 x 28 cm
- 'In Jim's Room', 1981
oil on board
28 x 17 cm
- 'A Swim in the Creek, Byfield', 1981
oil on canvas
90 x 120 cm
- 'Piraeus', 1975
oil on canvas
140 x 180 cm
- 'Helen and Rocks at Eimeo', 1984
oil on board
44 x 44 cm
- 'Rainbow Falls', 1988
oil on board
33 x 44 cm
- 'Stamp Series', 1982-
set of six
oil on board
each 17 x 20 cm
- 'Walking Stick I', 1990
wood, mixed media
120 cm (height)
- 'Walking Stick II', 1990
wood, mixed media
87 cm (height)
- 'Walking Stick III', 1990
wood, mixed media
90 cm (height)
- Marquette for 'The Blowhole and the Kelp Woman', 1989
polychromed wood, mixed media
42 cm (height)
- Marquette for 'Turtle', 1987
mixed media
15 cm (height)
- 'Gopher Mask', 1984
polychromed wood, mixed media
15 cm (height)
- 'Magpie Mask',
Polychromed wood, mixed media
48 cm (height)
Private Collection
- 'Megolith at Sunrise' 1989
etching
20 x 20 cm
- 'Flower Head', 1989
hand coloured etching
15 x 13 cm
- 'Dinosaur Heads', 1988
set of three etchings
each 18 x 19 cm
- 'Toad on the Road', 1989
hand coloured etching
22 x 22 cm
- 'Self Portrait', 1988
hand coloured etching
19 x 19 cm
- 'About Obsession', 1989
etching
15 x 27 cm
- 'Landing Craft', 1988
etching
31 x 25 cm
- 'Deads Town', 1989
etching
28 x 17 cm
- 'Flowering Man', 1988
etching
28 x 17 cm
- 'Dying Tree', 1988
etching
28 x 17 cm
- 'Cockroaches in the Night', 1988
etching
18 x 18 cm
- 'After the War', 1988
etching
26 x 17 cm



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